

# THE *Journal* OF THE **ARPA**

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**THE ASSOCIATION FOR EDUCATION BY RADIO**

# Who? What? Where? When?

**Uberto T. Neely**, director of radio, Cincinnati College of Music, is a new AER member.

**William J. Bruff**, an AER member in Whittier, California, writes that he has moved to Bentley Farms, Clinton Corners, New York.

**George Jennings** has an article, "Transcriptions-Recorders Supplement Other Modern Aids in Today's Classrooms," which appeared in the January *Audio Record*.

**Howard Teichman**, professional radio script writer, is conducting a special course on "Writing for Radio" during the Spring Semester at Barnard College, Columbia University.

**America's Town Meeting of the Air** will use eight students representing the high schools of the nation in its March 20 broadcast. The discussion topic will be "Should Our Public Schools Educate for Marriage and Family Relations?"

**Esther Mullin**, producer-director, Fairy Tale Theatre, Station WGAR, Cleveland, recently completed her fiftieth broadcast. Her dramatic scripts use children exclusively, ninety-seven different children having appeared already in the weekly series.

**Dr. Walter P. Percival**, director of Protestant education, Province of Quebec, was appointed recently to the chairmanship, National Advisory Council on School Broadcasting, Dominion of Canada. He succeeds Dr. R. C. Wallace, principal, Queen's University.

**Nadine E. Miller**, newly appointed membership chairman of AER, has left her post as director of public information, Kansas City, Missouri, public schools and, since February 1, has been director of press and public relations, C. E. Hooper Corporation, New York City.

**W. T. Heron and E. W. Ziebarth** are authors of a study, "A Preliminary Experimental Comparison of Radio and Classroom Lectures," which appeared in *Speech Monographs*, Vol. XIII, No. 1, 1946. They concluded that "radio lectures can do a satisfactory job as measured in terms of recall on an objective test."

**Allen M. Woodall**, Station WDAK, Columbus, president, Georgia Association of Broadcasters, appointed the following committee to assist Dean John E. Drewry in making plans for the Second Annual Georgia Radio Institute: Dwight Bruce, Charles Smithgall, Wilton Cobb, Charles Pittman, Russ Holt, and Abner Israel.

**Dr. Lee DeForest** was presented recently with the 1946 Edison Medal "for pioneering achievements in radio" at the annual meeting of the American Institute of Electrical Engineers in New York. Dr. DeForest's many inventions include the three-electrode vacuum tube, without which radio as we know it today would not be possible.

**Dr. Franklin Dunham** writes that his new title is chief of radio, U. S. Office of Education.

**Negro History Week** was celebrated February 9-15. This year's theme was: "Democracy Possible Only Through Brotherhood."

**Admiral Corporation**, Chicago, recently presented fifteen radio sets to Chicago public schools in recognition of their activity in collecting clothing for European relief.

**William S. Morgan**, former director of radio education, University of Nebraska, assumed his new duties as production manager, Station WNAD, University of Oklahoma, on January 1.

**Standard School Broadcast** listeners are taking a trip 'round the world through the medium of music during February and March, with the final broadcast scheduled for March 20.

**Elmer G. Sulzer**, director of radio activities, University of Kentucky, announced recently that the University's FM Station WBKY changed its frequency from 42.9 to 44.5 megacycles on January 20.

**George Jennings**, director, Chicago School Broadcast Conference, announces that entries in the Eighth Annual Classroom-Use-of-Radio Competition will close June 1, 1947. Submit entries to him at 228 North La Salle Street, Chicago 1.

**The Educational Film Library Association** will hold its annual conference in Columbus, Ohio, May 1-2, 1947, concurrently with the Seventeenth Annual Institute for Education by Radio. L. C. Larson, Indiana University, is chairman of the conference committee.

**Clara S. Logan** has an article, "Children's Radio Listening," in the January, 1947, issue of *Service Bulletin of the FREC*. It presents, in slight revision, the ideas which appeared in her article, "The Los Angeles P.T.A. Radio Guide," published in the February, 1946, *AER Journal*.

**Education on the Air, 1946**, the proceedings of the Sixteenth Institute for Education by Radio, has now been distributed to subscribers. It was edited by Dr. I. Keith Tyler and Nancy Mason Dasher and was published in December by the Ohio State University Press, Columbus. Containing 524 pages, it is the largest volume in the series.

**Carroll Carroll's** oblique diatribe against the FCC, especially the suggestions for radio's improvement contained in the "Blue Book" were inserted in the Appendix [pages A247-48] of the *Congressional Record*, January 22, 1947, by Senator Capehart, Indiana. The article appeared originally in the January 8, 1947, issue of *Variety*, under the title, "America Likes Its Commercials—Reflections on a Medium Catering to the Masses and an Answer to the Critics of National Taste."

**Alan Taulbee**, WQXR announcer since 1941, returned to his post recently after four years as a naval officer.

**College of Music of Cincinnati** has been authorized by the Ohio Department of Education to confer the degree of bachelor of fine arts in radio education.

**Station WQXR's Program Guide**, a monthly 48-page listing of the station's programs, for which listeners pay one dollar a year, went to 40,410 subscribers during 1946.

**Remsen Bird**, former president, Occidental College, and an AER member, was appointed recently to the post of educational consultant to Jack Knapp, president, Decca Records, Inc.

**Anne Lehlbach** should have been credited as the author of "They Stride the Land," the *Script-of-the-Month* which appeared in the January *AER Journal*. It was presented over Station WAAT, Newark, New Jersey.

## NATIONAL OFFICERS

**KATHLEEN N. LARDIE**, *President*, supervisor, Department of Radio Education, Detroit public schools.

**JENNINGS PIERCE**, *First Vice President*, manager, Public Service Department, NBC, Hollywood 28, California.

**WILLIAM LADD**, *Second Vice President*, director, Radio Workshop, Seattle, Washington, public schools.

**GERTRUDE G. BRODERICK**, *Secretary*, Federal Radio Education Committee, Washington 25, D. C.  
**GEORGE JENNINGS**, *Treasurer*, director, Chicago Radio Council, 228 N. La Salle St., Chicago 1.

**I. KEITH TYLER**, *Past President*, director of radio education, Ohio State University, Columbus 10.

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**RUTH WEIR MILLER**, *Northeastern*, radio assistant, Philadelphia public schools.

**SAM H. LINCH**, *Southeastern*, supervisor of radio education, Atlanta public schools.

**BLANCHE YOUNG**, *Great Lakes*, radio consultant, Indianapolis public schools.

**RUSSELL PORTER**, *West Central*, Department of Communications, University of Denver.

**JOHN W. GUNSTREAM**, *Southwestern*, Audio Video Institute, 1501 Young St., Dallas, Texas.

**MARY E. GILMORE**, *Pacific Northwest*, director, KBPS, Portland, Oregon, public schools.

**RICHARD H. REEVE**, *Southwestern Pacific*, 2500 Sixth Ave., Sacramento, California.

**KENNETH CAPLE**, *Canadian*, director of school broadcasting, British Columbia, Canada.

## ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate, professional fraternity in radio.  
**SHERMAN P. LAWTON**, *Executive Secretary*, University of Oklahoma, Norman, Okla.

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The *Journal of the AER*, published monthly except June, July and August by the Association for Education by Radio. Association and Business Office: 228 North LaSalle Street, Chicago 1, Illinois. Editorial Office, to which all material for publication should be sent: 111 Northrop Memorial Auditorium, University of Minnesota, Minneapolis 14, Minnesota. The *Journal of the AER* goes to all members of the Association. Annual dues \$2, of which \$1 covers a year's subscription to *The Journal of the AER*. The payment of dues entitles a member to attend all meetings of the Association, to hold office and to receive services. Send applications for membership to 228 North LaSalle Street, Chicago 1, Illinois. Advertising rate card sent on request. The Association assumes no responsibility for the point of view expressed in editorials or articles. Each must be judged on its own merits. Entered as second-class matter October 2, 1945 at the post office at Chicago, Illinois, under the act of March 3, 1879. The Association for Education by Radio is incorporated under the laws of the State of Illinois as a non-profit organization for the purpose of furthering the best interests of radio and education.

MARCH, 1947

# JOURNAL

VOLUME 6, NUMBER 7

TRACY F. TYLER, Editor

VIRGINIA S. TYLER, Assistant to the Editor

GEORGE JENNINGS, Business Manager

## Is This Cooperation, Mr. Broadcaster?

CALIFORNIA IS ONE OF THE STATES attempting to follow the leadership of the United States Office of Education and the Federal Communications Commission by planning for a publicly-controlled, educational FM network. Reports indicate that the University of California is seeking a legislative appropriation of \$1,750,000 for this worthy purpose. It goes without saying that all persons who are sincerely interested in assisting radio to render maximum service to education will wish the progressive state of California well in this effort.

California has an excellent reputation educationally. It has a distinguished university—the largest in the world. A substantial per-capita sum is provided from state funds for the education of every student who attends the public schools. Fine school plants, the envy of many other states, have been provided. Standards for admission to the teaching profession are high. Teachers' salaries are very substantially above the average for the nation as a whole. Personnel in the state's teaching and administrative posts meet rigorous standards. Many important advances in educational practice have originated in California. No state is better qualified to embark on new educational endeavors.

It is hard to believe that any member of the commercial radio industry would have any other feelings than those of gratitude to find educators showing such a deep interest in radio and its non-commercial, educational, and public service possibilities. Especially should they welcome the entrance into the radio field of the public educational authorities. Yet *Broadcasting*, February 3 [page 61], reports that Northern and Southern California Broadcasters Associations are opposing the entrance of California into FM. The reason for this reported opposition, according to *Broadcasting*, is because broadcasters are "conscious of this threat to freedom of expression as well as implied competition."

This writer must have been fortunate in his associations with members of the commercial broadcasting fraternity. Practically all of those with whom he is acquainted would encourage, rather than impede, educational FM plans. Surely commercial broadcasting in California is not in such a precarious position as to cause any of its members to fear networks operated by the public educational authorities. [Can it be that education is a threat to business? When have educators been convicted of suppressing free speech?] Yet such opposition can lead only to the conclusion that California broadcasters are suffering from fear—have developed feelings of insecurity, of inadequacy.

Perhaps the attitude of the Northern and Southern California Broadcasters Associations has been incorrectly reported. In that case a public denial is in order, and *Broad-*

*casting* should provide prominent space in an effort to undo the irrevocable damage which an incorrect report of this nature might do.

In any event, it is to be hoped that the officers of the National Association of Broadcasters will take cognizance of this unfortunate move on the part of the California radio industry. An NAB investigation should result in an official statement immediately in full support of California's proposed state educational FM project. Only in that way can the NAB convince American educators of commercial radio's sincerity in its professions of friendliness.

An official investigation by the Federal Communications Commission also seems to be indicated. The Commission has labored diligently to bring about the establishment of educational FM networks by the public educational authorities in each of the forty-eight states. It has set aside twenty channels for this use at the request of Dr. John W. Studebaker, United States Commissioner of Education. Although the educational FM channels, which it is believed are sufficient to accommodate as many as seven or eight hundred stations, have not, even yet, been applied for in large numbers, the Commission realizes the almost staggering problems which the educators are facing today. It is aware that schools generally need more time to complete their plans and arrange for financing than do commercial applicants. But the Commission could have had no prior intimation that commercial broadcasters would fight the educators on the whole educational FM proposal. In fact the very opposite is the case.

The Federal Communications Commission is a trustee of the public interest insofar as broadcasting channels are concerned. It has been protecting these twenty FM channels because it believes that it is in the "public interest, convenience, and necessity" for the educational authorities in each of the states to have adequate radio facilities under their control through which accepted educational objectives may be advanced.

Is there an ulterior motive behind this commercial opposition? Could it be the hope that if states are prevented from establishing educational FM stations, the twenty channels would be thrown open to commercial exploitation? Perhaps an FCC investigation might bring to light some interesting data. It is conceivable that, if the facts warranted, a public statement of the findings might be released widely for public consumption. The least that could be done by the FCC would be to issue an official statement deploring the irresponsible attitudes which the article in *Broadcasting* reports, and to make sure that this statement received wide publicity.—TRACY F. TYLER, Editor.



# The President's Page

## An Open Letter to AER Members

9345 Lawton Avenue  
Detroit 6, Michigan  
March 1, 1947

DEAR FELLOW MEMBER:

This month several important matters relating to the welfare of the Association for Education by Radio will need your careful attention. These are:

### Constitution

In accordance with the procedures agreed upon at our Chicago meeting in October, the AER Constitution Committee, headed by Dr. Belmont Farley, has redrafted the proposed Constitution for our organization. All written suggestions received from members as well as those made at the Chicago meeting were considered in detail by this committee. The copies of the new draft were sent to the Executive Committee for review, and were returned to the AER Constitution Committee by February 10. You will receive a copy of this revised Constitution with the April issue of the *Journal*.

The Constitution will be thoroughly reviewed at the general meeting of AER members in Columbus May 2. If you cannot attend the meeting, will you make certain that your comments reach me by April 20, so that due consideration may be given to each suggestion. No formal action will be taken at the meeting in Columbus, but as soon as possible after that meeting, a final revision will be forwarded to you and a vote on its adoption taken by mail. This careful consideration of the Constitution should insure a document that will definitely meet our objectives and provide for a well working organization.

### Elections

Dr. Franklin Dunham, chief of radio, U. S. Office of Education, has agreed to act as chairman of the Election Committee this year. You will be asked to vote for the following national officers: President, Vice Presidents, Secretary, and Treasurer, and for the

regional presidents in the Southwestern Pacific and Southeastern areas.

The following schedule regarding elections has been approved:

Nominating ballot mailed out from the National Office at Chicago, February 10.

Nominating ballot to be returned to Election Committee, Washington, D. C., postmarked not later than March 1.

Candidates notified of their nomination.

Final ballot mailed to members, March 22.

Ballots returned to Washington, D. C., postmarked not later than April 5.

I am sure we all realize the importance of this election and I trust that you will meet the deadlines listed above, so that your choice for officers may be counted.

### Canada-United States Transcription Series

Several of the contributing groups for this series have asked for an extension of time in order to insure a better production. Therefore, the deadline for all scripts in this series has been extended to March 15.

Word comes that the St. Louis group made a gala affair of the recording of their contribution to this series. Under the leadership of Dorothy Blackwell, the script was recorded before an audience of teachers in the Playhouse of Station KMOX, February 27. The meeting was in conjunction with their State Conference.

If any of you who have not been contacted would like to contribute to this series, will you please so notify us so that details may be worked out.

### Seminar for AER Members

It is proposed that a seminar for AER members be held at the University of Wisconsin July 28 to August 6. Sufficient time will be given for a close examination of publicity materials, individual programs, and policies set up in each community.

Since the number to be accommodated must in some measure be restricted, will you notify Harold B. McCarty immediately if you are interested. Expenses will be at a minimum and you may rest assured that the finest authorities in the country will be on hand for consultations.

### Summer Institutes

When you are planning your summer institute, will you set aside an AER DAY and send us the proposed date as soon as possible? It is hoped that representatives from the AER may be able to visit you at that time.

### Utilization Procedures

We agreed at our AER meeting last October that Utilization Procedures should be sent to the Chicago School Broadcast Conference by June 1. Let us have a wide representation of entries this year. This is one way in which we can share our ideas.

### Institute for Education by Radio, Columbus, Ohio

The following dates have been fixed for the AER meetings in conjunction with the Columbus Institute:

May 1—Executive Meeting [Open Meeting]—7:00-10:00 p.m.

May 2—Business Meeting [All Members]—10:00-12:00 a.m.

May 3—AER Luncheon—12:00 noon.

Details of these meetings will be given you in the April issue of the *AER Journal*, but may I suggest that you jot these dates on your calendar now. It is time also to encourage other members of your administration and friends of radio in your area to join us at this meeting. We should have representatives from every section of the country.

I trust that you will take time to weigh carefully the matters listed above and make a special effort to send me your reactions.

Sincerely,

KATHLEEN N. LARDIE

# Prospect and Retrospect

Ten years ago in an article, "Radio in the Service of Education," which appeared in Educational Broadcasting, 1936, pp. 21-34, U. S. Commissioner of Education John W. Studebaker offered for consideration six goals for the use of radio in the service of education during the next ten years. Recently Dr. Studebaker was asked by the Editor to evaluate the progress which had been made toward his original goals. His reply follows:

It is not always that we have the opportunity of checking the results of goals which we set up in the days of uncharted seas. When we set up six goals for the use of radio in the service of education ten years ago, we had little idea that half of those years would be consumed in another great war which would completely overturn the normal development of many of our most cherished educational projects.

In retrospect let us look at the goals, however, and check results:

[1] *The vigorous development of educational radio producing groups.* We called for several thousand competent school and college student radio producing groups by 1946. There is every evidence that we have achieved that goal and have gone much further. Such groups are presenting high grade programs regularly on both local commercial and educational stations.

[2] *Further cooperation between educators and broadcasters through the Federal Radio Education Committee.* There is abundant evidence of the fine cooperation between educators and broadcasters through the FREC and today through many state-wide groups as well. In prospect we are going forward with many new projects in the widened field of administration, technical advance, and state-wide planning of FM educational stations.

[3] *Further experimentation and demonstration in educational radio by the Office of Education.* The organization of the Educational Uses of Radio Section under the expert direction of Dr. Franklin Dunham, one of the pioneers of educational broadcasting, has expanded our service to meet more nearly the requirements of all national, state, and local agencies interested in the educational radio field. In prospect

we look to greatly increased service to FM educational stations both in their regular programming service and in facsimile and television.

[4] *Development of practical training facilities for program people.* Hundreds of workshops, first begun in summer sessions and later added to the regular curriculum, as well as thousands of radio training courses, have developed during these years and, in prospect, new standards are coming which will greatly increase the value of such training facilities.

[5] *Establishment of shortwave stations by many local school systems.* Little did we realize we were to find room for more than 800 educational radio frequencies in the shortwave portion of the radio spectrum. The development of FM educational broadcasting at the university, secondary, and grade school levels, despite exigencies of the war period, has been a source of gratification to us all.

[6] *More adequate support for existing educational radio stations.* The thirty colleges and universities that have carried the torch over these years are about to be joined by hundreds of new FM educational stations. The experienced can now help the inexperienced and, as in a good family, we shall expect the older brothers to guide these youngsters in the path they should go.—JOHN W. STUDEBAKER, U. S. Commissioner of Education.

## Television in Mexico

Television in Mexico has caught the people's fancy as has no other Twentieth Century innovation. Last October a special demonstration which picked up the famous Mexican bull fights from the Plaza del Toros and displayed them on a battery of television receivers several miles away left a huge section of the population gasping in astonishment.

During December while I was in Mexico City, I had dozens of visits and conferences with many interests who are determined to be first with television in Mexico. Plans are underfoot for the establishment of a transmitter in Mexico City and transmitters in four other metropolises. Most of the negotiations are still in the confidential

stage but news of the culmination of plans is expected momentarily. Mexico will serve as the link between the United States and the South American countries in the establishment of a Western Hemisphere Network.

I left New York, January 5, for a stay of about two and one-half months to continue my research and consultation. I am, of course, arranging for production facilities for RKO Television Corporation. The new RKO Churubusco Motion Picture Studios, the beauty of Mexican locations, the economy of operations provide an excellent opportunity for low-cost television film production.—RALPH B. AUSTRIAN, president, RKO Television Corporation.

## Contest for Teacher-Training Students

A contest to promote the interest and cooperation of the teacher-training students in Canada and the United States in the work of the United Nations organizations was announced January 31 by Dr. James Rowland Angell, NBC public service counselor, and Sterling Fisher, director, NBC University of the Air.

A \$1,000 award, presented by *Magazine Digest* to the NBC University of the Air for outstanding public service in 1946, was turned over by NBC to the American Association for the United Nations, which will conduct the competition.

Each contestant will be required to submit a paper of not more than 2,000 words on "The Teacher and the United Nations" to the AAUN offices, 45 East 65th Street, New York 21, before April 15. Registration for the contest, which must be approved by an accredited member of each entrant's school faculty, will close March 15. Awards of \$300, \$200, \$100, and \$50; 14 prizes of \$25; and seven one-year subscriptions to *Magazine Digest* will be given the winners.

The four University programs which share in the award are: *The Story of Music* [Thursday, 11:30 p.m., EST]; *The World's Great Novels* [Friday, 11:30 p.m., EST]; *Home Is What You Make It* [Saturday, 12:30 p.m., EST]; and *Our Foreign Policy* [Saturday, 7:00 p.m., EST].

# Radio Utilization at Goudy Elementary School

"I WANT A TRANSFER! I want a transfer for Joey now! Hear you are going to have radio in this school. Well no more radio for my son. He can't sleep now, bites his nails, listens with his nose against the receiver, can't hear you speak, obeys no one. Give me a transfer!" [Exit irate father.]

"Why radio? We have enough to do now. Where is the time coming from? They don't know their tables now and over five in my room are non-readers. Radio, umph! Then besides all that, if radio is to replace text books it won't be long before we will be replaced. I suppose we can sell apples if nicely shined! I would like State and Madison for my corner. Then besides all that my room is so jittery now from radio listening until all hours that I just cannot teach them! Wish I had married Jim before my hair turned gray and I would be out of this mess!" [Exit superior third grade teacher.]

"So that is what they are doing with tax payers' money now. Where do they think money comes from? Radio in a school, that is to laugh. Why don't they teach the kids? When my kids start, believe you me, I will find out if there is radio there before I start 'em. You know, come to think of it, I bet some teachers will be glad. Let the radio do the teaching and they will write letters to their boy friends. Notice teachers marry more these days. Radio, gee, what a cinch for these dames." [Exit driver of milk truck.]

Why classroom radio? What value classroom radio? When classroom radio? Would it not be wiser to skip it than attempt to buck the opposing currents to its use in a school or a classroom? Easier, but really cowardly and traitorous to the pupils. The opposition came from adults, familiar with home radio listening. Proper radio listening for children was lost in confusion due to diverse reactions to commercial radio programs. Commercial radio programs must appeal to all adult tastes to cover the cost of the industry. Fair enough! Women do use soap; children do eat; men do buy cars, tires, coal—so all radio advertising of articles for men's or women's use has a legitimate purpose in home listening. That a tremendous percentage of this cost goes to a particular Hollywood or radio star is to the star's good and is a challenge to the consumer to assure himself that the cost is not taken out of the value of the purchasable article.

Since a child may listen to these stars and some splendid commercial programs why should more radio be added to his listening? Why not have schools for school's sake and radio for radio's sake at home? Why not depend upon wise parents to supervise his listening and trust to them to evaluate what they hear and dispel any lurking fears that may accompany a thriller? Intriguing thoughts but hardly conclusive.

For the last twenty-five years education has pursued its usual course of pendulous spurts of emphasis on

mathematics, then social studies, then silent reading, then oral reading, *ad infinitum*. Growing up beside education was a gigantic medium of communication, the greatest the world has ever known. Instantaneous, world-wide broadcasts are continuous—which may repel, combine, dispel, diffuse, inform, reform, educate or reeducate, enthuse or deflate millions of people. Did education recognize this power? Was there any desire to participate in this dynamic innovation? Was there no place in this picture for the school child? Was the child to be an education-bound ostrich for five hours a day and then absorb his radio listening at home like a camel drinking his seven day allotment of water all at once? Would school-radio bridge this gap between radio and education? Would school radio listening properly fit a child into the world's picture of radio? If it would, then how solve the individual school's problem for radio listening?

The Goudy School, 5120 Winthrop Avenue, Chicago, was built in 1936-37 with a PWA 40 per cent grant from the federal government. All schools built with this grant were conduited for radio. There was no wiring or receivers. When the 1120 pupils moved in and the school was smoothly functioning, two benefits were arranged with a community theatre. This small theatre was completely sold out six evenings. The pictures shown were choice selections plus cartoons and newsreels. Over seven hundred dollars were cleared for the school. The theatre made the same amount. An RCA central sound system with twenty-one room speakers was purchased. The Board of Education of Chicago wired the conduits and connected the set and installed the room speakers. A Meissner FM unit was placed within the cabinet but as the hand tuning was tricky a General Electric FM was purchased and connected to the RCA for amplification. The Board of Education carpenters built an adequate cabinet for the set.

The Central Sound System was selected to fill two purposes; first, to assure only the reception of properly selected radio programs, thus preventing the reception of programs with adult



MRS. DILLA MACBEAN, librarian, Chicago Board of Education, and MRS. RUTH HARSHAW [seated] put the Battle of Books on the air in the Chicago Radio Council studios.



or domestic appeal. Secondly, the central system assured the office that the pupils were receiving the approved broadcast for their grade level. The preparation and follow up or utilization might not be all that could be desired—the teacher being variable in this set up—but the pupils were listening, which was and is the vital point in this program.

The entire handling of the radio is in the hands of eighth grade pupils, so-called radio engineers. These pupils have the master copy of the school's radio reception program in their desks. Alternating days and hours, but with the responsibility of broadcasting upon their shoulders, they tune in and out every program in the rooms designated; they check the reception within the room for volume, clarity, and modulation. No faculty member is ever called upon to handle the mechanics of the system. The school receives practically every program broadcast by WBEZ [The Board of Education FM Station] and also any CBS, MBS, ABC, or NBC special or notable broadcasts.

The set was used the first time on December 8, 1941, the day after Pearl Harbor. The broadcast was from Congress on the Declaration of War, the roll call of the senators and representatives was heard in the upper grades. Since December 8, 1941 the set has been in daily use and has fulfilled every requirement.

In-school listening is according to the schedule on a master program. This calls for a fifteen-minute weekly program from the kindergarten to the third grade. Fourth, fifth, and sixth grades have two fifteen-minute periods per week, seventh and eighth grades have a minimum of two but may have three if the teacher approves. Special events programs on any of the Chicago stations are sent into a room on request. A final world series baseball game may be tuned into upper grade rooms, because baseball is characteristically American.

The broadcasts from WBEZ fall into such definite subject areas as social science-intercultural relations, news, science, health, art, music, and literature. The broadcast correlates, emphasizes, or expands these identical subjects in the curriculum.

The preparation, reception, and follow-up of each broadcast usually follows the same pattern from kinder-

garten to the eighth grade. However this is a variable, it is not rock-bound. From suggestions in the handbook the teacher plows up the ground before the broadcast giving enough information for intelligent listening. During the broadcast scanty "talk-back" notes are taken from the third grade up. When the broadcast is over a quick, snappy, short-question quiz on the content of the broadcast is first in order. These snappy questions are answered from their "talk-back" notes or from memory of the broadcast. Each child must feel that he is part of a living, responsive experience. Any feeling that he is a listening post and not a pupil in a learning situation because it is radio is thus quickly dissipated.

The utilization, application, and creative response to the broadcast vary with each grade and subject. Starting with a *Bag of Tales*, an American Library Association approved compilation of children's stories in the kindergarten, first, and second grades, the teacher tells just enough of the coming story to obtain a receptive mood. The broadcast supplies the answers. Every tale has an applicable value such as character development, scientific observation of familiar animals, politeness, or kindness. Oral retelling of the story or the parts liked best produces confidence in listening. Some naturally creative pupils may draw or model episodes or characters of the tale. No tests on any broadcasts are ever given.

*Lady Make Believe*, a delightful story-telling series for the third, fourth, and fifth grades may bring similar responses and creative activities, but at a higher grade level. These broadcasts encourage desirable home reading and

definitely turn serious attention to words and their use. Pupils begin to analyze more closely the content and the rendering of sound effects, voice modulation, and clarity. *Wigwam Tales*, for third, fourth, and fifth grades, charmingly depicts the domestic life of an Indian child and the use of the human voice adds pathos not found in classroom reading of the same story.

The science series, *Your Science Story Teller* and *Science Reporter*, require a skillful teacher. Special emphasis upon vocabulary must precede the listening period. The after-broadcast suggestions of activities, projects, and visits to museums, parks, and broadcasting stations, crystallize a logical program for obtaining the truth of the material world about the child. It provides thrills without horror.

In the social studies area, *Chicago Is My Home*, *The Great Lakes*, and *Rivers of America*, we have splendid series designed to instill appreciation for our America. For educative content and value these challenge any similar broadcast. In fifteen minutes the pupil listens to a dramatic presentation of those forces, particularly the waterways, that molded this country, his own glorious inheritance. The Pioneers are intelligently treated without glamour or glamour girls. School broadcasting can make history so realistic that time seems to be blotted out.

A feeling that the pupil is really living history is found in *That's News to Me*, a news program edited for elementary school use. This again calls for a skillful teacher who can use the political broadcasts for consolidating worthwhile opinions in the American way.



A class at Goudy elementary school, Chicago, uses the school's central sound system to hear the program, *Battle of Books*.

*Books Bring Adventure* and the *Battle of Books* use the new marvelous power of radio to increase reading by all pupils for all purposes. These are extremely popular broadcasts at the Goudy school and get perhaps the greatest starry-eyed listening, particularly from the girls. Any assumption that radio would lessen book reading is unfounded. In our experience it has increased home reading. Any assumption that radio in the literature or any other learning area would replace teachers is wholly untenable. It is just the opposite. This new school medium

requires more teachers, not less. The presentation period by radio or by a teacher presenting a subject is not as important as the follow-up period. In this latter period is the real teaching and testing which is so vital to learning and mastering. No mechanical device can discipline or evaluate the responses of a growing child. Limited direct teaching at an adult level is possible because it is for adults.

In-school radio listening will not stop pupils from home radio listening but in time it will produce a much more critical listener. Joey who got a

transfer might eventually have obeyed much better and slept more if he had listened to *Lady Make Believe*. The truck driver's kids will find WBEZ quite ready for them when they are ready for school, just as have other children in the past.

The superior teacher's fears will not be realized as teachers' colleges are gradually incorporating radio workshop techniques into their curricula. Apparently there will still be enough of apples for cider.—AGNES J. MAR-NELL, *principal*, Goudy elementary school, Chicago.

## KUOM Meets An Emergency

**A**MPLE PROOF that an educational radio station can effectively serve the community in time of emergency was offered by Station KUOM, University of Minnesota, during a statewide polio epidemic last summer. By an all-out effort in providing entertainment and pre-school orientation for children-at-home during the critical period, KUOM provided a unique answer to a difficult community problem and thus earned the gratitude of thousands of Minnesota parents and local organizations.

By mid-summer of 1946, the state of Minnesota was faced with the most widespread polio epidemic ever reported in the entire nation. Drastic measures were necessary, particularly in the Twin Cities where incidence was highest, to prevent the spreading of the dread disease among children. By July 30, city officials publicly urged parents to keep their children at home, away from the danger of crowds. Theaters, playgrounds, even churches were closed to youngsters.

During the epidemic period, with thousands of children confined to their homes and cut off from normal play and energy outlets, Minnesota parents were faced with the added problem of providing at-home amusement and indoor activity for pent-up youngsters. Their answer came in the form of two special series of programs KUOM developed to meet the emergency: *KUOM for Kids* and *School by Air*. These programs, constituting over one-third of KUOM's daily schedule and totalling more than 150 hours of air time, were broadcast during a six-week period until the epidemic was officially declared terminated.

Already with a solid background of experience in the production of children's programs, KUOM was uniquely equipped to meet the emergency. As an initial step, schedules were hastily revised to make way for 10 new daily programs specifically designed for stay-at-home youngsters. Libraries were scoured for popular children's stories and poetry, and KUOM staff members were pressed to recall their childhood games for radio adaptation. Local organizations, such as the Twin City chapters of the Junior Leagues of America, Inc., made available transcription services such as the *Books Bring Adventure* series. These initial ten programs were immediately acclaimed, parents and children alike telephoning requests for more. Thus the pattern was established for *KUOM for Kids*. The University Administration, heartily back of the project, granted a large special appropriation to KUOM for its added costs. The station staff was greatly enlarged for the emergency period—writers, actors, engineers, and others were added.

As the *KUOM for Kids* series developed, it was found that the most popular programs were those in which the listening youngsters were invited to contribute their own ideas. *Fun at Home* featured indoor games and other home activities suggested by individual listeners for other children to try on their own initiative. *Drawing to Music* consisted of descriptive recorded music which might suggest pictures to be drawn or painted by juvenile listeners, with prizes offered for the best daily contributions. *Rhyme Time* featured readings of poems sent in by children 12 years of age or under. In

all instances on these activity-stimulating programs, the activities suggested were entirely within a child's power—writing verse, drawing pictures, sending in suggestions for games or riddles, or phoning requests for music. None required an outlay of money, none required special talents, none contained elements which would encourage the child to leave his yard. Yet he was encouraged to participate in an activity, to share his ideas with other young listeners, and was given something to do during the period when normal activity was so radically limited. The appeal of these home-participation programs is well illustrated by the response to *Drawing to Music*; within a six-week period, 9,432 pictures were submitted to the station by children of ages from 1 to 12.

The *School by Air* broadcast series was created as a pre-orientation course for Minnesota youngsters during the period of postponement of school openings in the epidemic area. With two weeks' advance notice, programs on five age levels were planned with the cooperation of teacher committees, subject matter supervisors, and Twin City school administrators. Since listening was to be entirely voluntary, an effort was made to develop programs combining entertainment and education, utilizing all the elements of radio showmanship in the way of music, drama, and sound.

Kindergarteners and children of the lower grades were offered lessons in health, safety, and cleanliness in appealing dramatized form, interspersed with songs and games. Intermediate level youngsters—fourth, fifth, and sixth grades—heard dramatized stories



of the various nationality groups who originally settled Minnesota. Junior and senior high school students were given interesting sidelights on a variety of subjects including science, sports, music, even radio itself, with special programs on civic responsibility, safety, health, and consumer education.

Many resources of the community were tapped to add color, news interest, and authority to the *School by Air* series. Civic officials, visiting celebrities, professional entertainers, and public health authorities voluntarily appeared on programs dealing with subjects in their fields. Twin City newspapers and the state press published daily study guides to assist children and parents listening to the programs in their homes. All contributing personnel, those of the University of Min-

nesota, the Twin City radio stations, and newspapers, and the professional and non-professional individuals who offered their services, demonstrated a remarkably cooperative spirit in a time of community emergency.

The success of the *School by Air* series is shown not only by the many enthusiastic comments received from school administrators, teachers, parents, and children, but also by listening survey figures. Students on all grade levels in the Minneapolis schools were polled upon their return to classes. Reports from the schools [55 per cent] which supplied data showed that 38 per cent of the elementary school children, and 9 per cent of the junior and senior high school students, had listened to these programs in their homes. Such data as are available from St.

Paul and other Minnesota towns indicate that these figures are a conservative statement as to the listening in all communities in KUOM's service area.

The experience of KUOM during the emergency has taught one lesson. Be ready for the next one! As a result of last summer's experience, there is now in the KUOM program files a well-organized and fully developed model emergency plan which will answer the needs of children, and the demands of parents, medical authorities, and educators, in the event of a future emergency crisis. As a case in point, the *School by Air* series was revived as a service to St. Paul school children during the recent teachers' strike in that city.—NORTHROP DAWSON, JR., administrative fellow, Station KUOM, University of Minnesota.

## "The Ring"—Television Script of the Month\*

CUES	VIDEO	AUDIO	
Camera I on card shot	1. Fade in title card: "The Ring" ... an unfinished fable	A. MUSIC FADES IN . . . B. MUSIC UP AND DOWN FOR . . .	Camera I on beggars, long shot
Camera III stationary on ring shot	2. Dissolve to shot of Ring it- self	[ON CUE AND OVER MUSIC]	Camera II warn for long shot
		RING: I am a ring . . . a band of metal, gold, if you will . . . set with no prized jewel . . . no diamond, emerald, sap- phire, or precious garnet shines or sparkles in my frame of yellow metal . . . rather, a simple moonstone, gem of the fond, of those who walk abroad at evening, and tell strange tales of strangers met . . . such is the stone that gives me being. Yet in its depths are shadowed a distant past ever marching long before us. I am a simple ring . . . but in my very simplicity I have appealed to the vanity of man and woman, thief and banker, beggar and king, co- quette and queen alike. I am a ring . . .	4. Quick dis- solve to take in entire 'beggars' scene
Camera I warn for long shot of beggars	Begin slow, slow dissolve . . .	C. MUSIC CROSS-FADES WITH SUBDUED CROWD SOUND This is my story . . . [MUSIC OUT]	he leans from the waist to him . . . . . . mugs camera shrugs shoulders and hands . . .
Camera II close up on Beggars	3. Dissolve to Beggars head and shoulders, scratch- ing and yawning . . .	BEGGAR: Ah, brother, busi- ness in Babylon is not what it once was! There was a time when the street of the beggars was filled with men giving alms that they might appease their gods and win everlasting life, for to be good to a beggar is better than to be good to one's mother. We know not who may be hidden in the rags of a beg- gar!	2ND BEGGAR: For a beg- gar, brother, you at times show a feeling for wisdom. It ill be- comes your rags . . . aye, you should grow a six-league beard and move your place of business to the street of the philosophers and disputants . . .
			BEGGAR: Methinks I'd be no more wise, and surely I'd have no more to eat. For long talk and hot words pay the philosophers no more than my sitting here in the dirt pays me. It hardly pays to dress my part . . .
			2ND BEG: And to sit all day with one foot crumpled under you as if it were broken or warped or twisted is painful . . .
			BEGGAR: That is nothing, brother! Have you ever made out that your eyes were unsee- ing? When you have leaned on your staff all day in the bright sunshine of Babylon, with eyes, seeing, yet seeming not to see . . . Hah! then you are truly an artist at the craft of beg- ging!
			5. He rises . . . assumes role to 2nd Beggar . . . then mugs out to camera . . . re- laxes, squats again
			6. Close-up shot of 2nd Beggar impressed, but re- membering gos- sip . . . illustrates drawing hands across face
			7. Back to long- shot makes with hands
			BEGGAR: [SNORTS DIS- BELIEF]
			2ND BEG: That is what he told me, brother.

\*Written by George Jennings and produced over Station WBKB, October 18, 1945, by Robert R. Miller, with Beulah Zachary as video director.

	scratching chin	BEGGAR: Leprosy is a hideous thing . . .		hunching over his own bowl forebodingly	2ND BEGGAR: I like not this man, brother, nor this ring which he has given us.
warn Camera I for hand close up	with hands again . . . over Beggar's head he sees someone . . . gets excited . . . Beggar rises . . . somewhat confused	2ND BEG: But only in the line of business, brother! Is not blindness or being crippled . . . sssh! Get ready, brother! Throw that rug around my foot . . . so! Here comes a rich merchant, by his dress and walk . . . am I ready?		to camera with left hand gesture . . .	BEGGAR: He is a man even as you and I, and the ring . . . ah, again I can see . . . Ah, here is the ring . . .
	recognition . . . demonstrates . . . assumes own role mugging at camera	BEGGAR: Ah no, brother . . . your face shows no pain as yet . . . there, that is better. Now, am I leaning as a blind man does, and do my eyes deceive?	Camera I on close up . . . dolly back for long shot of both beggars	12. close-up of 2nd Beg's head and shoulders, disappointed . . .	2ND BEGGAR: It is a simple ring, indeed! I had hoped it were a great pearl, or a diamond from the mines of Africa . . .
	looks at him, then over him apprehensive . . . then mugs camera in his own role	2ND BEG: Aye, so they do. Watch! He is almost upon us . . . now . . .		13. Panning back to long-shot of both . . . Beggar's angry fist clenching the ring . . . waving to the sky, mugging furiously . . .	BEGGAR: May the giver of this ring never have peace in the world to come! A simple ring! A ring that will not bring enough to fill our bowls this evening with cracked wheat from the mill. My curses eternally follow the giver . . .
	dolefully shaking bowl . . . beginning to mug from his left to quarter center . . .	2ND BEG: Alms, good master! Alms . . . alms . . . for one who is crippled and cannot walk as other men! Alms . . . master . . .		with a left hand gesture of protest . . . then fingering his throat apprehensively . . .	2ND BEG: Curse not any giver, brother, though I liked not the giver of this ring. There are men with the evil eye, and not even the charms of . . .
	piteously shaking bowl . . . pointing to eyes . . . apparently following sound from left to quarter center	BEGGAR: Master . . . good merchant . . . take pity upon one who can no longer see! Alms, master, I beg of you. Let your kindness to a blind man lighten your declining years!		calming down, mugs thoughtfully . . . then to 2nd Beg . . .	BEGGAR: The way he said, "may the gods and men be good to you." Perhaps, brother, 'twere well to sell this ring . . .
	increases his selling	2ND BEG: Alms, master! Alms . . . rich merchant, upon whom the gods have looked with blessings . . .		cheering up	2ND BEG: Let us go at once to the house of the goldsmith, he will be fair with us . . .
	increasing clamor	BEGGAR: Do not go, master! Alms, that your soul may rest in peace . . .	warn Camera II for long shot of shop interior	smiling . . .	BEGGAR: I think it better that I go alone, brother.
Camera I on close up of hand	8. Begin dissolve . . .			suspicious, hands at hips	2ND BEG.: Alone? Ah, no, brother . . .
	9. Dissolve to shot of Hand . . .	E. B.G. SOUND COMPLETELY OUT . . .	warn Camera III for ring shot	with open right hand . . .	BEGGAR: You stay here in the street of the beggars. Perhaps another rich merchant.
	10. Begin dissolve . . .	MERCHANT: Take this simple ring, brother. It is not much and may it bring you more happiness than it has me. It is a simple ring, as you will see when you look at it closer. Take it, and may your soul rest peacefully in the other world. [FADING] May the gods and men be good to you . . .		his open right hand up to sky . . . then clenching left fist to Beggar . . .	2ND BEG: May the gods protect from another such as the last. And if you do not return, to share with me the gold you get . . .
Camera II on long shot of beggars	11. Dissolve to long shot of confused beggars . . .	F. B.G. SOUND SNEAKING IN AGAIN . . .		protesting right hand . . . arranging himself . . .	BEGGAR: Fear not, brother. I shall return. There, does my coat hang right, and do I look.
	cocking head to right	BEGGAR: Has he gone, brother?		same position, ironic . . .	2ND BEG: No one will ever take you for a King's messenger, brother.
	gaping, holding chin . . . fearfully	2ND BEG: He's gone. 'tis strange that one so richly dressed should go from sight so quickly. It is almost as if he vanished!		pompously business-like . . . flicking his right hand in encouragement . . . then warning him . . .	BEGGAR: I shall bargain well with the goldsmith, mind you, work while I am gone now . . . sing out "alms" lustily, and I expect a fair accounting . . .
	both get practical . . . peer at Beggar's bowl	BEGGAR: Enough that he is gone. Now to look at the ring . . . for he said it was a ring, did he not?		warning him also . . .	2ND BEG: The same as I, brother.
	suddenly remembering . . . emphasizes with left forefinger	2ND BEG: You must have heard him say that you would see it was a simple ring. "When you have looked at it closer," those were his very words.		hand on heart . . . exits off right . . .	BEGGAR: Aye, you shall have it. I'll be back within the hour . . .
warn Camera I for 2nd Beggar close up	pausing in dismay	BEGGAR: Ah, have I lost my cunning? Is my blindness to serve me no longer in the street of the beggars?	Camera III on ring shot	14. Assumes piteous begging pose . . . begin dissolve . . . very slow . . .	2ND BEG: Alms, good masters . . . alms . . . good masters, alms for the love of the gods and eternal peace . . . [FADING OUT] Alms . . .
				15. Dissolve into ring shot	H. MUSIC FADING IN UNDER LAUGH

RING: [with mocking laugh]  
Fools! [up and louder] Fools!  
[imitating beggar] Alms . . .  
alms . . . good masters, alms!  
Hah-ah, they shall have alms  
. . . Gem of the fond . . . a  
simple moonstone . . . I am a  
simple ring . . . yet I like not  
curses . . . "May the giver of  
this ring never have peace . . ."  
Yes, beggar! "Twere well to  
sell the ring!"

warn Camera I  
for 2 men close  
up

16. Slow dis-  
solve

I. MOCKING LAUGH  
SWELLS WITH MUSIC  
FADING OUT JUST BE-  
FORE  
J. MUSIC GOES ON NEXT  
SCENE . . .

17. Dissolve to  
long shot of  
goldsmith shop's  
interior. Gold-  
smith is examin-  
ing jewels, hold-  
ing up to light,  
then dropping  
them back into  
box . . .

K. ALL SOUND OUT  
L. LITTLE BELL RINGS  
OFF

hastily puts jewel  
box down by his  
feet as the Beg-  
gar enters . . .  
rises, clasping  
hands together  
for a customer  
. . . disgruntled,  
relaxes back onto  
stool . . .

GOLD: Hmmmm . . . it is  
only you, Beggar!

entering from  
right, half-fawn-  
ing, half-cocky . . .

BEGGAR: Yes, master Gold-  
smith, it is only your old friend  
and brother, the Beggar . . .

GOLD: Then I needn't have  
. . .

with open left  
hand to him . . .

BEGGAR: No, my friend,  
you needn't have been in such  
a hurry to hide your precious  
gold . . .

slaps his right  
hand on counter  
. . .  
plays with his  
beard . . .

GOLD: I was hiding noth-  
ing, brother! [PAUSE] You  
have left the street of the beg-  
gars early today?

shrugging shoul-  
ders and hands  
. . .

BEGGAR: As in all business,  
there are times when mine is  
quiet . . .

begins to slowly  
drum fingers on  
counter . . .

GOLD: You are walking for  
your health, perhaps, brother?

assumes a know-  
ing air . . .

BEGGAR: Had I been walk-  
ing for my health I'd not have  
stopped in . . .

drums fast, im-  
patiently

GOLD: Come, come, Beg-  
gar. What do you want?

with conjuror's  
left hand, pluck-  
ing from waist  
. . . caressing it  
between fingers  
. . .

BEGGAR: I have here a  
ring, ah, such a ring as you  
have never seen . . . how it  
glistens and sparkles . . . and  
gold enough in it surely to buy  
. . . ah, what won't I buy with  
. . .

reaching with  
right

GOLD: Let me see this ring  
. . .

pulls it out of  
reach, to himself,  
fast . . . grinning  
. . . motions with  
his staff to en-  
trance right . . .

BEGGAR: Not so fast, my  
friend. I'll show you the ring  
fast in good time. Are you inter-  
ested, first? Or shall I take this  
precious jewel next door to the  
house of . . .

waving with his  
right hand . . .  
suddenly pointing

GOLD: Ah . . . he would rob  
you, friend. Have I not always  
treated you well? You have not  
stolen this ring?

indignantly  
clutching ring to  
his bosom . . .

BEGGAR: Do you think me  
a thief! I am a beggar, a mem-  
ber of an ancient and honorable  
profession. This prize was  
dropped into my bowl by a rich  
merchant, that he might have  
everlasting peace in the life to  
come.

. . . holding up  
ring

reaching, half  
rises

GOLD: Let me see the ring.

holding it away  
. . .

BEGGAR: Then you shall  
give me a fair price for it?

pulling with fin-  
gers . . .

GOLD: I will give you, Beg-  
gar, what it is worth . . .

slapping it down  
on counter . . .  
urges him, de-  
monstrates ring  
finger of his left hand . . . and  
he was rich . . . you could tell  
by the clothes he wore. Such a  
man would not trifle with . . .  
. . . then bites it  
. . . looking again  
. . . resolves him-  
self . . . puts it on  
counter

BEGGAR: Ah then here's the  
ring! Is it not a fine piece?  
Take it up and look at it. Aye,  
he wore it upon the middle  
finger of his left hand . . . and  
he was rich . . . you could tell  
by the clothes he wore. Such a  
man would not trifle with . . .

GOLD: Aye, this is gold. But  
this stone. No, Beggar, you take  
the ring next door . . .

astonished . . .

BEGGAR: Is it not valu-  
able?

mugging non-  
committal

GOLD: It may be.

pointing at en-  
trance with right  
hand . . .

BEGGAR: I would not deal  
with that robber next door!  
Name me a price!

picks it up, weigh-  
ing in right hand  
. . . slaps it down  
again . . .

GOLD: Hmmmm . . . it  
weighs heavy. Gold . . . ah, no,  
I want nothing to do with it.  
Here, you take it, Beggar!

crouching, clutch-  
ing his vitals, al-  
most begging . . .

BEGGAR: Of what good is  
the ring to me? Will a ring of  
gold and a pale stone fill my  
bowl with cracked wheat? Beg-  
gars must eat, even as you.  
Name me a price!

contemptuously  
reaches below  
counter, rising  
with open box on  
counter . . . Beg-  
gar peering in . . .

GOLD: Pah! Look, Beggar,  
look!

BEGGAR: [GASPS WITH  
ENVY AND AMAZE-  
MENT]!

18. Close up of  
both, Gold, run-  
ning fingers thru  
gems . . . holding  
up the box . . .

GOLD: Beryl, tourmaline,  
opal, turquoise. Raydous gems  
from the mines of Samarkand,  
Kashmir, Africa. Look closer  
Beggar, do you see here even  
so much as one stone such as  
yours?

right hand to  
mouth

BEGGAR: Ah, they're . . .  
beautiful . . .

picking them out  
with right hand  
. . .

GOLD: Look . . . here a  
diamond, and here a pearl, and  
this is coral, from the sea.

19. Long shot  
of Beggar waving  
them away . . .

BEGGAR: Enough! Enough!  
Why whet a Beggar's taste with  
these? Name me a price on my  
ring, and let me go!

Camera I  
on close up

begin to dolly  
back on long  
shot

warn for close  
up

Camera II  
on long shot



warn Camera II for Gold. close up	shrugging shoulders	GOLD: I asked a question. Do you see here such a stone as in that ring?	Camera I on long shot	23. Clenching his left fist in im- potent rage . . .	BEGGAR: Robber! Thief! You would give me two for a ring set with a stone that you, or any gem merchant in Babylon, will sell for ten times that price! A gem so strange, so precious that you, a gem merchant, have not a single one in stock. These are but stories to frighten me, and make me sell my ring at your price. Give me the ring!
Camera II on close up	waving to ring . . .	BEGGAR: But then, it's price goes up! If it is so rare, so precious . . .	warn Camera II for close up of Gold.	reaches with left hand . . .	GOLD: Do not be angry, my friend. I'll give you three!
Camera I on close up	20. Close up of Gold. [SLOW]	GOLD. No, not precious, rather let me say . . . treacherous . . .		ring behind back, right hand extended	
Camera II dolly back on long shot	21. Close up of Beggar [SLOW]	BEGGAR: The merchant said, "may it bring you more happiness" . . .		poking counter viciously . . .	BEGGAR: I said I'd sell for six . . . now, if you offered me ten times six pieces of gold I'd still not sell, but laugh at you and your tales for old women! Give me my ring. I'll wear it . . .
	22. Long shot of both	GOLD: What's that, Beggar?		Gold. sighs, reaches for gold with right hand . . .	
	cowering, shaking off his fear . . .	BEGGAR: Nothing, I was thinking, Goldsmith. Name me a price. These are but superstitions for old women. I must eat this evening . . .		24. Close-up of Gold. clinking gold by his right ear . . .	GOLD: You are hasty, beggar. [CLINKING GOLD PIECES] It is a pleasant sound, isn't it? And gold will buy you . . .
	reacting, staring at ring . . .	GOLD: Look . . . look . . . how the stone changes color. It is as I have been told . . .	Camera II on close up	Beg.'s head appears	BEGGAR: Ten pieces of gold . . .
	leaning to him . . .	BEGGAR: What have you seen?		nose to nose . . .	GOLD: Five . . .
warn Camera I for long shot of scene	sitting back, pushing the ring from him . . .	GOLD: The ring . . . the ring! The stone bleeds blood as red as ruby milk! Take it away . . . sell it next door! Give it to the first beggar you meet . . .	warn Camera I for long shot of scene	sighs defeat . . . counts carefully into Beggar's left palm . . .	BEGGAR: My price is ten!
	angrily picking up ring . . . looking at it himself . . . starting back . . . touching it with right hand, dropping staff . . .	BEGGAR: Hah . . . I, a beggar, should give my greatest prize to another! The ring is still the same. Look at it closely. You but imagine things. Here, give to me. [GASPS] It is changing color before my very eyes! Ah . . . it is red . . . red . . . like the fire in your goldsmith's furnace . . . and it grows warm . . .		both react . . .	GOLD: You drive a hard bargain, Beggar. Here, then, I'll count them out. One . . . two . . . three . . . four . . . five . . . six . . . seven . . .
	shaking head . . .	GOLD: I did not lie when I said it was a treacherous stone . . .	Camera I on long shot	25. Long shot as Beg. grabs rest of gold. Sold. enters . . . Gold. stands nervously . . . Beggar concealing gold in waist . . .	M. THE BELL RINGS AGAIN
	to him . . .	BEGGAR: What does it mean?			SOLDIER: [OFF MIKE] Wait here . . .
	spreading hands	GOLD: I know not.			AIDE: [OFF MIKE] Aye, my Captain.
	pleading with left hand holding ring	BEGGAR: Give me my money and let me go!			GOLD: Ah, Soldier . . . You were looking for someone?
	shaking head slower	GOLD: I have not said that I would buy the ring . . .		both react . . .	SOLD: Not, someone, Goldsmith, some thing . . . a ring.
	reiterating gesture	BEGGAR: Name me your price, Goldsmith and take it . . .		fingering neck chain, mugging . . .	GOLD: { A ring?!!! BEGGAR: }
	takes it, weighs it, lets it roll upon counter . . .	GOLD: Ah . . . it is gold, gold . . . heavy . . . and I could remove the stone . . . no . . . no . . .		bending very obsequiously	SOLD: Yes, a gold ring, set with a precious stone . . .
	holding out ten fingers	BEGGAR: Ten pieces of gold?		crouching, reaching for staff . . .	GOLD: But I have no gold rings, and as for precious stones . . .
	beginning to bargain . . . refusing with flat right hand . . .	GOLD: What, ten? When I know not whence this ring comes or what it means. No, Beggar, not ten . . .		kicking it away	BEGGAR: Thank you for showing me, Goldsmith, and I'll be on my way to . . .
	again with fingers	BEGGAR: Eight, seven, aye, I'll sell for six. Six gold pieces . . . and the ring is yours.		hands to bosom . . . pointing right, beyond Sold.	SOLD: One moment, Beggar!
	covertly cupping away ring with left, shoves out right hand with two fingers . . .	GOLD: Three gold pieces will keep your bowl filled for a month, Beggar. One gold piece will buy more meal than you have had in months. I'll give you two!		attempting to leave passing before Sold.	BEGGAR: I have no ring, Soldier; I am but a poor beggar from the market place. What would I be doing with a ring such as this you describe? I know nothing of a ring . . . I am through with my business here . . . let me go . . .

grabbing waist of Beg. . . . reaction . . . pushing him back to original position . . . pointing to floor . . .

SOLD: Stop a moment. [GOLD FALLS TO FLOOR] Ah . . . gold pieces, eh? Do you beggars line your rags with gold? Huh . . . you, Goldsmith, may know something of this, eh?

spreading his hands

GOLD: These beggars, who knows where they get their gold? I ask no questions of my customers.

pulling with left fore finger . . .

SOLD: Come out here and stand with him.

with right hand . . .

GOLD: But I have told you, soldier . . .

Gold, slips ring to counter . . . picks up, slowly gives to Sold., he examines it . . .

SOLD: Come on. [CLINK OF RING] Ah, you dropped something . . . find it! Hmmm . . . a ring! Huh . . . the very one I seek! And now . . .

entering from right, angrily on lines . . .

2ND BEG: [FADING IN] You were so long in coming, brother . . .

calling, as Sold.'s right hand reaches out to collar

BEGGAR: 'Twere better for you, brother, to have trusted me, and to have stayed . . .

staring wildly, pointing with left hand to Beggar . . .

2ND BEG: Soldiers? And the ring? And the gold you got for it? You have tricked me.

pulling 2nd Beg. around to join Beggar . . .

SOLD: Stand with your brother beggar, and this thief, who calls himself a goldsmith . . .

right thumb motion to two beggars

GOLD: Beggars they may be, but I am not a thief.

indicating each with left hand . . .

SOLD: You know nothing of this ring, and you, Beggar, know nothing of these gold pieces?

holding up right arm

2ND BEG: I've done nothing, I swear by my gods in the market place!

explaining with left hand . . .

BEGGAR: A man gave me the ring, I swear he did!

dropping arm, explains with right hand

2ND BEG: Aye, he speaks the truth. It was in the street of the beggars this morning. A rich merchant!

thumbs in belt, enjoying this at three-quarter angle mug . . .

SOLD: [LAUGHING] How closely you beggars stick together! Come now, which one of you stole this ring?

thumb pointing to himself.

BEGGAR: No . . . no . . . we did not steal it . . .

grabbing at box with right hand, pleading with left . . .

GOLD: And I paid him for it . . . ten pieces of rich gold . . . but I have more, soldier . . . take the ring, and my gold too, but let me go. I've done no wrong.

left thumb to mouth

BEGGAR: Are we to be . . .

grinning . . .

SOLD: Lashed in the market place!

huddling together . . .

BEGGARS: No . . . not that . . . [WAILING]

on his knees behind the counter . . .

GOLD: Take all my gold . . . I had nothing to do with this ring. I didn't want it. He begged me . . .

stern, almost just . . . then smiling

SOLD: Someone stole this ring from the palace of the king. A rich merchant, perhaps . . . but that is a likely story.

big eyes staring front

BEGGAR: And the ring is blood red . . .

mugging, weighing ring in left hand, indicating floor, others . . . raising right hand to outsiders

SOLD: I have the ring, ten pieces of gold, and three of thieves . . .

N. [SNEAK IN MUSIC] Come! Take them to the market place . . .

26. Close up Sold.'s head, thoughtful, begins to grin . . .

27. Close up fast on grin

28. Blur out on laugh . . .

29. Dissolve to ring shot . . . smoke drifts across frame . . .

30. Dissolve to announcer on cue.

No, wait, this street is as good as another. For the Goldsmith, thirty lashes . . . for the beggar of the gold, twenty lashes, and for this snivelling . . . ten.

O. MUSIC UP FULL . . . P. DOWN FOR SOUND OF WHISTLE OF LASH AND SCREAMS OF MEN FADING OUT AS MUSIC CLIMBS UP AND UNDER . . .

RING: That night the stone which gives me my being, dripped red blood . . . I am a ring . . . a band of metal, gold, if you will, set with no prized jewel, rather a simple moonstone . . . I am a simple ring . . . this is my story.

Q. MUSIC UP FULL TO CLIMAX AND OUT . . .

ANNOUNCER: CAST CREDITS.

## Reviews

*Audio-Visual Methods in Teaching.* By Edgar Dale. New York 16: The Dryden Press. 1946. xviii + 546 pp. \$4.25.

Radio educators who put all the accent on the first word, "radio," in referring to their interests are likely to regard Edgar Dale's new book, *Audio-Visual Methods in Teaching*, as a very minor text. They may think that any book related to "audio" and

"visual" should devote as many pages to the use of radio as it does to the use of visual materials of instruction. They will glance through the table of contents, thumb the index, turn to the comparatively few pages upon which the word "radio" appears, and may be quite disappointed.

But for other radio educators whose focus is upon education and upon teaching Dale has written one of the most significant teaching methods books that has been published.

The five chapters of Part I, "The Theory of Audio-Visual Materials," in which the author sets up the basic frame for his work, present simply and clearly some practical definitions and thoughts about the relationship between experience and learning, with its implications for teaching. The "cone of experience" is an excellent symbolic device and structure to clarify one's thinking about audio-visual materials and their instructional use. There is fundamental soundness to this

thesis which precludes the superficialities of comparing the relative importance of various materials to instruction or arbitrarily assigning any one kind of material a percentage place in teaching methods. When well used, all audio-visual materials are important in providing the kind of realistic experiences essential to "permanent learning."

"Radio and Recordings" is the title of Chapter 10 of Part II. Here the author deals specifically with those teaching materials "addressed primarily to the ear." Such "one dimensional" materials are placed in an advanced position in the "cone of experience" close to the pinnacle which is the meaningful use of purely verbal symbols. There is not a person who has specialized in a study of the problems of preparing, producing, or using instructional radio programs who would not have written this chapter differently. He would eliminate certain paragraphs, add many more, and change the emphasis in the light of his own radio education experiences. But it is not this chapter, *per se*, that makes this book significant for radio educators; rather it is this chapter in relation to all the rest.

There are implications for radio educators throughout the chapters of Part III-A where audio-visual methods are applied in relation to various subjectmatter areas of instruction. In Part III-B also, which deals with the direction and administration of audio-visual methods in a school system, the implications are broad and general and convey meanings to thoughtful radio educators.

All who are interested in education should be familiar with *Audio-Visual Methods in Teaching*. It is a book for teachers and it lives up to the promise of its very first sentence, "This is a book about teaching." It is practical. It is readable. Not the least of its merits is the fact that it is admirably illustrated, not only with pictures and visual symbols, but also with specific picturesque verbal anecdotes—which always will be a valued stock in the trade of the master teacher.—PAUL C. REED, director, Department of Visual and Radio Education, Rochester [New York] public schools.

*The Radio Station*. By Jerome Sill. New York 18: George W. Stewart, Publisher, Inc. 1946. 127 pp. \$1.50.

Mr. Sill was for many years an executive of CBS and MBS. Thus he should have an excellent background upon which to base his discussion of the management, functions, and future of the radio station. He titles his five chapters: "Whose Air?" "Whose Radio?" "Building Radio Audiences," "Selling the Advertiser," and "Radio's Future."

As long as Mr. Sill discusses the details of building audiences, attracting advertisers, and making sales, as he does in chapters II, III, and IV, his conclusions are generally sound and, if universally adopted, would strengthen all commercial radio stations immensely. He concludes, for example, that radio belongs to the people; he deplors "riding a network" sixteen hours a day; he explains the various methods of audience research; and he emphasizes the importance to a station itself of checking its

own product and building good will through the production of a substantial number of its own programs tailored to fit the local audience.

Because, in the big cities, "radio has enjoyed a seller's market," Mr. Sill believes that local stations have done poorly in sales promotion. He offers many excellent suggestions for remedying this shortcoming. He urges the use of trade papers, direct-mail, novelty advertising, and "presentations." In all cases, whatever is done should be done well and that, he insists, requires an adequately paid promotion man.

In discussing "Radio's Future," the author seems pessimistic about an early flowering of FM and television. He agrees with Paul Keston that "FM . . . contains in itself almost the whole future of audio broadcasting," but in answer to the question, "When?" he states that "all of the available evidence indicates a fairly far-away tomorrow." About television, he concludes: "Yes, television is inevitable. But even the inevitable can wait a long time." He also reports that "the colleges seem to be doing little in preparing the 'radio professional' of the future." He makes a bow to St. Lawrence University as a model for other institutions to follow, but he does not realize, apparently, that many other universities and colleges are offering radio workshops and are doing as well or better.

In "Whose Air?" the opening chapter in *The Radio Station*, one finds injected the first discordant notes. First the author spreads the same misconceptions about British radio as have many other uninformed writers, when he refers to it as "an adjunct of the Post Office." Then he asks what difference it makes whether such programs as *America's Town Meeting of the Air* are sponsored? It makes a great difference, in this reviewer's opinion, whether discussion, news, news analysis, religious, and certain other types of programs are sponsored. Jack Gould, in an article on the Radio Page of the January 5, 1947, *New York Times* points out convincingly how sponsorship has resulted in a widespread curtailment of broadcasts by liberal commentators. Equally cogent reasons can be given in other fields.

An added chapter, "Postscript," has been devoted to flaying the FCC Report, *Public Service Responsibility of Broadcast Licensees*. Here again one wonders whether Mr. Sill's opposition to what this writer feels are reasonable radio program standards, rather than censorship, is based upon intellectual grounds or represents just another attempt to defend practices in the industry which the "public interest, convenience, and necessity" dictated should have been remedied long ago. Certainly what Mr. Sill says sounds remarkably like the propaganda which certain spokesmen for the industry have been broadcasting throughout the nation during the past year. Fortunately, however, Mr. Sill's point of view has not been shared by editorial comment in the leading newspapers or in the important "opinion" magazines.

When Mr. Sill "sticks to his last" and talks about the minutiae of station operation, he does a good job. Thus *The Radio Station* should prove to be a valuable text for the station manager or for all who as-

pire to that post. However, in the opinion of this writer, when he discusses radio's social implications and the broader aspects of national radio policy, he makes little contribution to a field, the importance of which is being more widely recognized today than at any time in radio's short history.—TRACY F. TYLER.

## Alpha Epsilon Rho



**Gamma, University of Minnesota**—Gamma Chapter of Alpha Epsilon Rho continued its presentation of educational programs during the entire period of the St. Paul teachers' strike. While school was not in session, KUOM presented, in addition to the Minnesota School of the Air in-school-listening-programs, a number of out-of-school-programs for all grade levels. The producers and many of the actors on these programs were Alpha Epsilon Rho members.

Ruth Swanson, KUOM production director, and charter member of Gamma Chapter, with the aid of outstanding Twin City and national radio personalities, presented a one-day Radio Institute recently for all Minneapolis and St. Paul high school students interested in radio as a career.

Alpha Epsilon Rho members took part in special Christmas programs sponsored by Twin City commercial stations.

Five Alpha Epsilon Rho members, Kenn Barry, Betty Thomas Girling, Allis Rice, John Rogers, and Ruth Swanson, gave a Christmas party for two hundred Minneapolis and St. Paul children on Saturday, December 21, in the KUOM studios. Special skits were presented for the children, and refreshments were served.

**Theta, University of Oklahoma**—Formal initiation was held December 18 by Theta Chapter for the following new members: John M. Rowley, Georgiana Hammett, Dale E. Porter, Betty Jane Czarlinsky, Bill Monroe, Norman Honea, Hilary Fry, Bob Holderby, Rosalee Moddrell, Tom W. Fentem, and Jon Wagner.

## Chicago Program Summary

Station WBEZ, Chicago Radio Council, presented 385 hours of educational programs during the period October, 1946 to January, 1947. In addition, 50 hours of programs were presented over local Chicago stations.

School consultants held 108 individual classroom demonstrations of the use of radio during the same period. Taking part in the broadcasting activities of the Council were 1,100 students, teachers, administrators, and guests. Directing the Chicago Radio Council's activities is George Jennings, AER treasurer.



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